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THE CAPE PLAYBILL

Volume 7 No. 2 **Week of July 11, 1955**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

INTELIGAH

by Marjorie W. Swift
(Associate Editor of the Yarmouth Register)

Have you ever heard of Inteligah? It would not be surprising if you have not. Few know of it, not because it is very new but because it is so old as to have been forgotten by most of the race of men.

Inteligah, accent on the second i which is long, is a word with two meanings. It means "those who fly" and also "the village, or home, or place, of those who fly". The village is, or was, on Cape Cod hidden in a hollow probably in the hills around Wellfleet or Truro. But that is only a guess. What became of the population is also a matter for conjecture, though it is believed there may be remnants. It is surmised that the Inteligah were on the Cape before the earliest ancestors of the Indians, who were on hand when the Pilgrims landed.

I have heard of Inteligah, the place and the people, only recently. But I have heard enough to be able to do a little research into the subject and have found it quite fascinating. Perhaps you would be interested to hear about it.

To begin with: people who fly are, to understate a bit, unusual. They are different from the ordinary run of humanity. Ordinary people are inclined to be hostile or at least resentful of those who differ from the norm. This fact explains the difficulty involved in ferreting out the Inteligah story.

In the beginning the people who flew were the sole inhabitants of the Cape. They were a carefree, happy lot, living a simple life unencumbered by modern conveniences, or even ancient ones. They lived on fish and berries, roots and nuts, and wore the skins of animals. Carrying sharp, barbed spears, they would hover in the air and spying fish, flesh or fowl would go after it and catch it with ease. After the arrival of the Indians, in vastly superior numbers may we add, the picture was changed and the Inteligah found it necessary to be discreet about their remarkable powers. At first they went on as usual, but when several of their people had been shot down by the bows and arrows of the Indians they took counsel and arrived at the conclusion to fly no more, at least not too obviously.

Having no feelings of animosity or belligerence toward the newcomers, they took on a sort of protective coloring and to all intents and purposes merged with the Indians, some of their number intermarrying with them. Intermarriage with a non-flying race diluted the flying qualities somewhat, but now and then there would be a throwback, which accounted for the great power and influence of certain medicine men among Indians.

A great many theories have been advanced to account for this flying ability and it might be useful to consider them now. One is that they had a flying organ, somewhere in the body, as we all have organs of sight and hearing. Another has it that a special aptitude was the answer, just as some people are supposed to have an aptitude for clairvoyance or thought reading. Still others attributed it to eating or drinking a peculiar substance, as some people today eat vast quantities of carrots in the belief that it will enable them to see in the dark. Or, if you can find out the right thing to eat you might be able to fly. Personally I don't think this will wash.

While it may be possible to account for whatever it is that is at the bottom of the Inteligah talent, one thing is certain, it can be inherited in greater or lesser degree. Some

of the offspring of those who married with Indians were able to fly, some were not, and still others possessed the talent in a diluted state.

As to the manner of their flying, you must not suppose that flying for humans is like flying for birds. Humans do not flap their arms as birds do their wings. Human flying is more like simple levitation with the addition of directional and velocity control. You have probably heard of Yogis and such who can lift themselves a few feet off the ground and remain stationary, much to the astonishment of the beholder. The Inteligah did them one better. They could lift themselves to any height they chose, remain stationary, go in any direction they wished at any speed. It is as if you, living in Sandwich let us say, wanted to go to Orleans or Provincetown. You would merely think, "I want to go to Orleans, (or Provincetown, or anywhere else for that matter)," and you would rise up and take off in whatever direction and at whatever speed you desired. The speed of takeoff and rate of climb would be entirely up to you.

Imagine the convenience. Of course you would not be able to carry with you any more than you would normally be able to carry walking on the ground. How often do you transport large heavy things, even in your car? What an ideal way to ease traffic congestion.

But to get back to our chronicle of Inteligah. The village still existed somewhat changed and reduced in size when the Pilgrims landed. When the first Cape settlers came to make their homes it was still here. The Inteligah repeated their tactics of protective coloring and general inconspicuousness which had been so successful with the Indians. The settlers were unaware of anything unusual about certain of the population, a modicum of crossbreeding went on as it had before, but always some were left who by choice had little or no contact with the outside world.

They remained by themselves apart and for all that is known of the subject they are there still, somewhere in the hills of the lower Cape. Today the descendants of those who mixed with Indians and English can be recognized by excellence in athletics and dancing; their coordination and control of their bodies being far above the average. An extra lightness of foot, the ability to run a little faster and jump a little higher than ordinary is easily discernable. In the old days when I was a child the people of Orleans were famous far and wide as dancers of a superior quality. It is reasonable to suppose that a concentration of those extraordinary people existed then. Whether it does to this day I leave you to find out.

When you are driving on the back roads down the Cape you might even run across the hidden village. You may not know it when you see it because it looks like any small group of houses in a little valley. If you should ask the people if they are Inteligah, they will laugh and suggest that perhaps you have been reading fairy tales. Perhaps they will be right.

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Adding another festoon of critical garlands to her long list of laurels the inimitable **SHIRLEY BOOTH** returns to the stage of the Cape Playhouse to re-create her starring role in Arthur Laurents' tender, romantic comedy, "The Time of the Cuckoo" for one week beginning Monday evening, July 18.

Dubbed "a lovely play.....a darlin' play" by Brooks Atkinson, Manhattan's critical

dean, "The Time of the Cuckoo" is staged by Dan Levin with a cast featuring five of the original Broadway company including, Dino Di Luca, Lydia St. Clair, Sylvia Gassel, and Jane Rose. Other notables are Ray Boyle, Claire Kirby, Noel Leslie, Luan Dolito de Solis, and Ray Rhodes.

Few women of the theatre have been the recipient of so many honors as this beloved lady of the stage who for her original starring role in the Broadway production of "Cuckoo" received the Antoinette Perry Award, Drama League Medal, Drama Critics Variety Poll, Barter Theatre Award and the Donaldson Award.

"The Time of the Cuckoo" is a romantic saga of a lonely American spinster on a Venetian junket, seeking romance in that Mediterranean paradise. It appears in the person of Renato Di Rossi, a distinguished, gray-haired gentleman to whom Leona is immediately attracted; their unorthodox bout along Venice's canals providing the backdrop against which playwright Laurents (remembered for "Home of the Brave") has fashioned this touching, charming comedy.

"The Time of the Cuckoo" is the second production in the Shirley Booth Festival. The riotous comedy, "My Sister Eileen" and the award-winning dramatic sensation, "Come Back, Little Sheba" will complete the four-play festival.

Paul Bertelsen of the Playhouse staff has designed the setting of the Italian pensione beside Venice's Grand Canal. Evening performances for "The Time of the Cuckoo" are scheduled nightly except Sunday at 8:30 p.m. with matinees on Wednesday and Friday at 2:30 p.m.

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Prominent among them is always The Cape Playhouse, "America's Most Famous Summer Theatre," and for the last few years pictures of that unique home of "Music in the round"—the Melody Tent has taken its place in their midst. If you have never seen a musical played in this fashion, you will want to check the list of this season's Operettas and order your reservations at once. Some of the finest Broadway musicals are to appear at Melody Tent—among them "Guys and Dolls" and "South Pacific". You surely wont want to miss them.

With so many things to do and see on the Cape, you get into the swing so quickly there just isn't time to hunt for just what you want,—so—I have been scouting around all Spring and have come up,—as a good Shop Sleuth should,—with some suggestions of where to go, where to buy and where you can get the best possible service for yourself and family.

The young people, having come here directly from school, will not relish more talk of classes, but if some young man or woman is inclined to save time and put in a little work this summer, the **CAPE COD SECRETARIAL SCHOOL**, on Ocean Street, in Hyannis, offers to prepare you for a secretary's career. This is a painless and nice way to combine a vacation and your education. They even have co-operative residence for women.

To me, summer beckons with a hammock and a stack of good books, and **LORANIA'S** in Hyannis, carries for sale or on rental, the very latest in fiction and non-fiction as fast as it leaves the press. For the children—and yes, for adults too—

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Cape Cod welcomes you whether you are spending your first summer among us,

or as is the case with so many, your parents, your grandparents and even your great-grandparents have made Cape Cod their vacation home.

We invite you to consider making it your second home. Why not consult **HELEN W. MacLELLAN** of Osterville. She can show you some fine properties for sale and if you find a lot to your liking and decide to build according to those long dreamed of plans, **JOHN HINCKLEY & SON, CO.,** of Hyannis and Yarmouth Port is just the firm to supply you with lumber, building materials and hardware.

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Next time, we'll give you some tips on our nicest eating places and enchanting gift shops.

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* * *

(Blanche Robinson is a long-time Cape favorite whose popular radio program, "MY HOME TOWN" is heard each Monday morning over Station WOCB.)

THE CAPE PLAYHOUSE has FIVE centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the Melody Tent Box Office, in WEST HARWICH at the Cape Candy Box, in ORLEANS at the Andover Shop, in CHATHAM at the Mark, Fore & Strike Shop, and in BOSTON at the Herrick Ticket Agency — 471 Stuart Street — KEnmore 6-4760.

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Remaining Schedule of Plays

Week of July 18
SHIRLEY BOOTH in the tender, romantic comedy, **"The Time of the Cuckoo"**

Week of July 25
EVA MARIE SAINT in the wonderfully amusing comedy, **"The Rainmaker"**

Week of August 1
SHIRLEY BOOTH in the riotous comedy, **"My Sister Eileen"**

Week of August 8
BILLIE BURKE in the hilarious comedy, **"Mother Was a Bachelor"**

Week of August 15
SHIRLEY BOOTH in the award-winning dramatic sensation,
"Come Back, Little Sheba"

Week of August 22
To Be Announced

Closing Week of August 29
CLAUDETTE COLBERT in the uproarious new comedy,
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Elliot Martin ..... Stage Manager
Michael Kolesnick .. Asst. Scenic Designer
Gretchen Long ..... Asst. Stage Manager
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Peter Kilbourn ..... Electrician
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THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all his estate should be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Arts Center and Gardens, and a controlling interest in the Cape Playhouse. All of these properties adjoin each other. The income derived from such ownership is used for its maintenance and development. Joshua A. Nickerson is the President. The Cape Playhouse is leased and operated by Aldrich Productions, Inc.

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WEEK BEGINNING MONDAY, JULY 11

RICHARD ALDRICH in association with Charles Mooney

presents

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in

"The Grand Prize"

by Ronald Alexander

Directed by DAN LEVIN

with

MICHAEL STEELE

Dodie Bauer

Setting by **Paul Bertelsen**

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CAST

George	**RAY RHODES**
Lucille Cotton	**PHYLLIS KIRK**
John Condon Mitchell	**DOUG BROOKS**
Brenda Johnson	**JANET DOWD**
Mack	**KURT RICHARDS**
Kate Wilson	**DODIE BAUER**
Robert Meredith	**MICHAEL STEELE**
Edward Martin	**RAY BOYLE**
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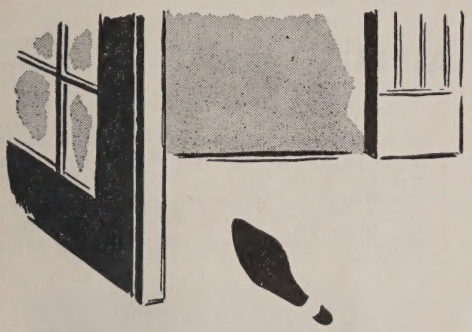

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SYNOPSIS OF SCENES

The entire action takes place in the living room of Lucille Cotton's New York apartment.

ACT I

A week-day, about 6 p.m.

ACT II

Scene 1 - The same night, a few hours later.
Scene 2 - The following night, at about midnight.

ACT III

The next morning

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Suburban Gas Corporation, Pfeiffer Antiques, Lichtis', Gilpin Antiques, Myers Furniture, Stones Antiques, Hyannis Jewelry Shop, Treasure Barn Antiques, Charles Johnson, Mrs. Charles Minot Hayden, Windswept Antiques — R. C. Eldred, The Christmas Tree Shop, Mabel Wipple Bangs Antiques, The Stageway Restaurant, The Belmont Hotel.

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★★ TONIGHT AT 8:30 ★★

PHYLLIS KIRK (Lucille Cotton)

Phyllis Kirk who has won high critical praise for her very frequent stellar appearances both on television and in the films began her auspicious career in 1947 as a model for such well-known publications as Junior Bazaar, Mademoiselle, and Seventeen. In February of 1949 the versatile Miss Kirk made her Broadway bow at the Lyceum Theatre in the Theatre Guild production of "My Name Is Aquilon" starring Jean Pierre Aumont, Lili Palmer and Arlene Francis. For her portrayal as Paulette in this Philip Barry adaptation Phyllis Kirk was spotlighted as an actress of great promise. John Wilson then invited Miss Kirk to appear in his production of Noel Coward's "Present Laughter." While appearing as Daphne in the touring edition of this hit comedy she played Philadelphia. In the audience was film producer Sam Goldwyn who immediately signed her to a contract. Later, a bright new light in Hollywood's firmament, Phyllis Kirk appeared prominently in a galaxy of roles including "A Life of Her Own" starring Lana Turner; "Two Weeks With Love" starring Jane Powell; "Mrs. O'Malley and Mr. Malone" starring Jimmy Whitmore and "Three Guys Named Mike"

starring Jane Wyman. Her gallery of portraits since that time have included "The Iron Mistress" opposite Alan Ladd; "Thunder Over the Plain" with Randolph Scott; "House of Wax" opposite Vincent Price and "About Face" with Gordon MacCrae. Phyllis Kirk has had an unbroken succession of electrifying appearances on

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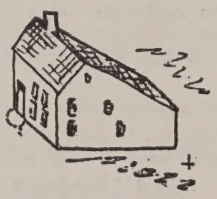

Two Minutes from the Playhouse

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such top-drawer television shows as Philco Playhouse, Studio One, Goodyear Playhouse, Robert Montgomery Presents, Lux, Armstrong Theatre, Suspense and The Web. She has only recently completed the yet to be released "Canyon Crossroad" with Richard Basehart.

MICHAEL STEELE (Robert Meredith)

Michael Steele hails from the state of Pennsylvania where he attended Pennsylvania State College as a pre-med student; but he subsequently put aside anatomy in favor of a scholarship in playwrighting at the University of North Carolina. The war and the chain of command that carried him through the Cadets (AAF) to the nose of a B-29 spared, he readily admits, an already afflicted public some pretty silly goings-on. Since the war, Mr. Steele has rung up an impressive list of motion pictures, Broadway, and television performances, all of which began with an American premiere of Garcia Lorca's "If Five Years Pass" in Greenwich Village's Provincetown Theatre. There only had to follow a tour with Luise Rainer and he was bundled off to Hollywood by a major studio only to be kept "bundled" until he switched studios and hit the screen in "Command Decision." Moviegoers will remember him in such films as "Stations West," "Saddle Tramp," "The Whip Hand," and "The Tanks Are Coming;" but he himself doesn't understand how he got to be a cowboy in a couple of them. Between motion pictures, Mr. Steele has appeared with Sarah Churchill in "The Philadelphia Story"; with Moss Hart and Kitty Carlisle in "The Man Who Came to Dinner"; with Fred Stone, Diana Lynn, Kay Francis, Chester Morris, Constance Bennett, Edward Everett Horton, Betsy von Furstenberg, and Wynne Gibson in a variety of vehicles over the summer circuit from Pasadena to the Cape. He recently returned from Nassau, Bahamas, where he was featured with Murray Matheson in "The Cocktail Party" and with Shirley Booth in "The Vinegar Tree." His most recent Broadway appearance was with Margaret Sullivan and Joseph Cotten in "Sabrina Fair."

DODIE BAUER (Kate Wilson)

Dodie Bauer first came to the attention of both critics and audiences for her hilarious performance in the Broadway production of "Burlesque" which starred Bert

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Lahr and Jean Parker. Since that illustrious beginning Miss Bauer has continued to gain stature behind the footlights as evidenced by her superlative performance as Billy Dawn in "Born Yesterday" for which she toured some twenty weeks with her co-star William Bendix. A production of "Remains To Be Seen" with Jackie Cooper served to further her popularity with theatregoers across the country as did her electrifying performance with Robert Alda in "Detective Story." "Junior Miss" served as yet another vehicle to display Dodie Bauer's comic technique. With Imogene Coca and Joan Blondell in "Happy Birthday" she proved to be the perfect foil. An alumnus of Ohio University, Miss Bauer has provided video fans with many a delightful evening on Kraft, Jackie Gleason, Men Against Crime and particularly as Susie in I Cover Times Square.

RAY BOYLE (Edward Martin)

Ray Boyle, who appeared last week with Shirley Booth continues a career that has been filled with impressive roles as evidenced by the Broadway productions of "The Southwest Corner," "Mary Rose," "The Great Campaign," and "The Love for Three Oranges." Mr. Boyle's versatility has embraced important assignments in all of the lively arts. On radio he was frequently heard on Grand Central Station, Ohio Story and Cavalcade. On television his name flashed across the screen in a series of exacting portrayals on Robert Montgomery Presents, Kraft, U.S. Steel, Celanese Theatre, Pulitzer Prize Playhouse and Toast of the Town. He has been featured at many of the nation's top summer theatres where he has received acclaim and his travels have included Elsinore, Denmark, where he was seen as Horatio in "Hamlet." A winner of the coveted Barter Theatre Award, Ray Boyle comes to us from his recent engagement at the Ann Arbor Drama Festival where he appeared in and directed Helen Hayes in "Gentlemen, The Queens."

DOUG BROOKS (John Condon Mitchell)

Doug Brooks is making his first acquaintance as John Condon Mitchell in this week's production at the Cape Playhouse. He has proved his ability at being able to "run the gamut" as evidenced by performances of merit in "Dead End" and "Night Must Fall." Television has played an important role in the career of Doug Brooks for audiences have enthusiastically greeted his roles on Kraft, Ponds, Martin Kane, Saturday Night Revue and I Led Three Lives. Filmgoers have voiced their approval of his stellar portrayals in "Demetrius and the Gladiators," "Phone Call From a Stranger," and "Way of a Gaucho." He is an alumnus of the American Academy and the New School.

JANET DOWD (Brenda Johnson)

Janet Dowd points with particular pride to her Broadway appearance in "Pygmalion" with the late great Gertrude Lawrence. Legitimate theatregoers applauded her first performance on Broadway's Main Stem as the juvenile delinquent in "Hickory Stick." The National Company of the highly successful "I Am A Camera" with Julie Harris as star served further in adding prestige to Janet Dowd. A highly respected name on many of the leading television productions, Miss Dowd has graced the roster of Philco TV Playhouse, One Man's Family, CBS-TV Workshop and Riders to the Sea. Marking her initial performance at the Cape Playhouse in "The Grand Prize," Miss Dowd is an alumnus of the Northwestern University School of Drama and has studied extensively with Lee Strasberg.

NOEL LESLIE (Green)

Noel Leslie, a native of Clacton-on-Sea, England, made a remarkable debut in the theatre at the London Coliseum. Broadway has claimed much of the abounding talents of Mr. Leslie for he has figured prominently in "I Know My Love," "The Druid Circle," "The Sacred Flame," and "Captain Brassbound's Conversion." As a stalwart of the Cleveland Playhouse he

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served in the dual role of actor-director with distinction in some one hundred and fifty productions over a period of nineteen years. August of this year will mark his forty-fifth anniversary in the theatre. His colorful career has included portrayals in over four hundred attractions. Among a host of theatrical luminaries Noel Leslie has supported, Fred Terry, Julia Neilson, Seymour Hicks, Cyril Maude, Sir Ben Street, Jane Cowl, Mary Shaw and Margaret Wycherly. Three of the earliest Theatre Guild productions were also on Mr. Leslie's acting roster and audiences well remember his performance as Witzel in the California company of "White Cargo." Previously he played significant roles with Gladys George and the Henry Jewett Players at the old Copley Theatre in Boston. In '49 he directed for Maude Hartwig's last season at the Ogunquit Playhouse and has been a resident player under John Lane's managerial banner there for the past four years. He scored a personal triumph as the Friar in "Romeo and Juliet," a memorable performance in "1984" on Studio One, a masterful performance with Maurice Evans in the auspicious television production of "Hamlet" and points with particular pride to his Scrooge in Dickens' "Christmas Carol" on the Kraft program. Cape playgoers applauded Noel Leslie last season in "Heaven Can Wait", with Steve Cochran" as they did last week in "The Vinegar Tree" with Shirley Booth.

RAY RHODES (George)

Ray Rhodes a graduate of Columbia University with a background of extensive study at the Neighborhood Playhouse makes his first appearance at "America's Most Famous Summer Theatre" in "The Grand Prize." An actor of note, Mr. Rhodes has figured prominently on Broadway in the Margaret Webster production of "The Strong Are Lonely"; in the Jose Ferrer production of "Richard III" at the City Center and in "The Glass Menagerie" as the Gentleman Caller for the Equity Library Theatre. For the famed Neighborhood Playhouse he has performed to acclaim in their production of George Bernard Shaw's "Admirable Bashville." Summer playgoers have been more than favorably impressed by his performances at the Playhouse in the Park and a season at the Red Barn Theatre. Television viewers will remember his distinguished portrayals on Kraft, Studio One, Philco and Goodyear to mention only a few.

KURT RICHARDS (Mack)

Kurt Richards has scored magnificently in some fourteen Broadway productions since receiving his degree at Penn State. His entrance into New York was under the guidance of the late Mme. Maria Ouspenskaya who granted Mr. Richards a scholarship. His most recent role was that of Mr. Perker in the Playwrights' Company production of "Mr. Pickwick." Prior to that he received continual acclaim for performances of distinction as Oswald in "King Lear" with Louis Calhern, "Skipper Next to God" with the late John Garfield, the revival of Elmer Rice's "Counsellor at Law" with Paul Muni, and the Clown in the Theatre Guild's "A Winter's Tale." Kurt Richards made an auspicious Broadway debut with Maurice Evans in the Margaret Webster productions of "Hamlet" (the first un-cut version to be seen in the United States), "Henry IV," and "Richard II." The theatre "on the road" also experienced the magnetism of Mr. Richards for he appeared across the nation duplicating these exciting portrayals for four seasons. He has also played to enthusiastic audiences in attractions which starred Peggy Wood, Edmond O'Brien, Katina Paxinou, Madeleine Carroll, Victor Jory, Libby Holman, Ernest Truex, Nina Foch, Arthur Treacher, Uta Hagen, Ilka Chase, Jeanne Cagney, and Edward Everett Horton. During his tenure as an artist of note Kurt Richards has also been featured in the country's leading rustic playhouses. Television too has played an integral role in his career for he has been viewed to great advantage on the leading video productions.

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